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Ms. 794, v. 1772 seq.

E la pucele vint plus jointe
 Plus acesmee e plus coïnte
 Que esperviers ne papegauz
 Ses mantiax fu e ses bliauz
 D'une porpre noir estelee
 De vair, e n'ert mie pelee
 La pane qui d'ermine fu ;
 D'un sebelin noir e chenu
 Qui n'estoit trop lons ne trop lez
 Fu li mantiax au col orlez
 E se je onques fis devise
 En biauté que diex eust mise
 En cors de fame ne an face
 Or me plest que une en reface
 Ou ge ne mentirai de mot
 Desliee fu e si ot
 Les chevoux tels s'estre poist
 Que bien cuidast qui les veist
 Que il fussent tuit de fin or
 Tant estoient luisant e sor
 Le front ot blanc e haut e plain
 Com se il fust ovrez de main
 Que de main d'ome l'uevre fust
 De pierre ou d'ivoire ou de fust
 Sorciz brunez e large antruel
 En la teste furent li oel
 Riant e vair e cler fendu
 Le nez ot droit e estendu
 E mialz li avenoit el vis
 Li vermauz sor le blanc asis
 Que li sinoples sor l'argent.
 Por embler san e cuer de gent
 Fist dex de li passe-mervoille
 N'onques puis ne fist sa paroille
 Ne devant faite ne l'avoit.

In *Guill. au Faucon* : ll. 1-2, 5-6, 34-47, not contained in Chrétien. Ll. 1-2 merely prefatory ; l. 3 *très* added : *dame* replaces *pucele* ; *estoit* for *vint* ; ll. 3-4 *coïnte-jointe* in reverse order, foll. Mons ms. ; ll. 8-9 order of words differs from Mons and 794 ; l. 13 *coulez* for *orlez* ; ll. 13-14 verses in reverse order ; l. 16 *de* replaces *en* ; l. 18 *mes cuers* replaces *une en* ; l. 19 *où* foll. 794, Mons *que* ; l. 20 *quant* inserted, *e* suppressed ; *desliée* foll. 794, Mons *desfublée* ; ll. 21-22 rimes reverse order : *qui les veist* foll. 794, Mons *que l'en deïst* ; l. 25 *avoit* for *ot* ; *poli* for *haut e plain* ; l. 26 word-order changed ; l. 31 *mialz* foll. 794, Mons *moult* ; *sor*, 794 *el*, Mons *en son* ; l. 50 rimes alone foll. 794 and Mons.

It will be seen that, disregarding orthographical differences, there are certain discrepancies in some details of the three texts. The fabliau at times

follows ms. 794, at times the Mons ms., sometimes neither. These discrepancies would doubtless be explained had we access to the fourteen unpublished manuscripts of *Li Contes del Graal*.⁴

The interpolated verses call for little explanation. The author of *Guillaume au Faucon*, conversant with the store of literary banalities of the time, and doubtless considering his model description incomplete, borrows elsewhere. Ll. 35-38 : *Chev. Ogier* 12068, *bele ot le boce . . . plus vermeille que rose* ; *Parten.* 552, *Bouce . . . a vermeillette* ; Meyer, *JbREL.*, v, 339, *li bouche . . . vermeille comme rose*.—Ll. 41-43 : *Yvain* 1482, *Et nus cristaus ne nule glace N'est si clere* ; Bartsch : *Chr. prov.* 267, *la gola blanca plus que neus*.—Ll. 44-46 : *Chev. Ogier* 12068, *les mamelettes li aloient pognant com dus pomes* ; *Hist. litt.* xxvi, 338, *mamelettes dures et poignans*.⁵

This borrowing, hitherto unnoticed, is both interesting and instructive in view of the importance of the two medieval poems. It casts additional light upon the esteem in which Chrétien's portraits were held by his contemporaries, an esteem that bordered upon worship in subsequent literature.⁶ The fabliau *Guillaume au Faucon* has been judged "le chef-d'œuvre, justement célèbre, de ces récits d'amours chevaleresques."⁷

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A REPROOF TO LYDGATE

In the manuscript Fairfax 16 of the Bodleian Library at Oxford, a handsome vellum volume containing many Chaucer-poems and dated 1450,

⁴ J. L. Weston : *The Legend of Sir Perceval*, London, 1906, p. 27.

⁵ Further examples of such stock epithets and descriptions may be found in the following works ; Jean Loubier, *Das Ideal der männlichen Schönheit bei den altfranz. Dichtern des xii. u. xiii. Jahrh.* Diss. Halle, 1890.—R. Renier, *Il tipo estetico della donna nel medioevo*. Ancona, 1881.—J. Houdoy, *La beauté des femmes dans la litt. et dans l'art du xiv^e au xv^e siècle*. Paris, 1896.

⁶ E. Langlois, *Origines et Sources du Roman de la Rose*. Paris, 1891, *passim*.

⁷ *Hist. litt.*, xxiii, 181.

there is found an anonymous collection of short love-poems, copied almost continuously and apparently forming a kind of sequence. They are rubricked *Balade*, *Compleynt*, *Lettyr*, etc., and contain frequent allusions to "the flower" of much the same sort as the Deschamps poems known to Chaucer and paralleled by him in the prologue to the *Legend of Good Women*. One of these brief poems, of three seven-line stanzas, begins "The tyme so long the payn ay mor and more," reminding us of the opening line of the *Parlement of Foules*; it is closely followed by another "Compleynt" of five stanzas, and this by the poem here printed. There is no separating title between our poem and that preceding, merely a space of three lines with a horizontal mark. It is possible that the Lydgate-passages censured in the poem are those following the tragedies of Hercules and of Samson, in Book I of the *Fall of Princes*, for these same passages, when transcribed in MS. Harley 2251, occasioned the scribe a similar indignation. We find on the margins of that MS.—"Be pees I bidde yow," "Ye wil be shent," "Ye haue no cause to say so," "Ye gete yow no thank," "Be pees or I wil rende this leef out of your book," "There is no good woman that wil be wroth ne take no quarell agenst this booke as I suppose."

[MS. Fairfax 16, Bibl. Bodl., fol. 325b.]

1

Myn hert ys set and all myn hole entent
To serve this flour in my most humble wyse
As faythfully as can be thought or ment
Wyth out feynnyng or slouthe in my *seruyse*
ffor wytt ye wele yt ys a paradyse 5
To se this flour when yt bygyn to sprede
Wyth colours fressh ennewyd white and rede

2

And for the fayth I owe vn to thys flour
I must of reson do my obseruaunce
To flours all bothe now and euery our 10
Syth fortune lyst that yt shuld be my chaunce
If that I couthe do *seruyse* or plesaunce
Thus am I set and shall be tyll I sterue
And for o flour all othyr for to serue

3

So wolde god that my symple connyng 15
Ware sufficiant this goodly flour to prayse
ffor as to me ys non so ryche a thyng

That able were this flour to countirpayse
O noble chaucer passyd ben thy dayse
Off poetrye ynamyd worthyest 20
And of makynge in alle othir days the best

4

Now thou art go / thyn helpe I may not haue
Wherfor to god I pray ryght specially
Syth thou art dede and buryde in thy graue
That on thy sowle hym lyst to haue mercy 25
And to the monke of bury now speke I
ffor thy connyng ys syche and eke thy grace
After chaucer to occupye his place

5

Besechyng the my penne enlumyne
This flour to prayse as I before haue ment 30
And of these lettys let thy colours shyne
This byll to forthir after myn entent
ffor glad am I that fortune lyst assent
So to ordeyn that yt shuld be myn vre
The flours to chese as by myn aventure 35

6

Wher as ye say that loue ys but dotage
Of verey reson that may not be trew
ffor euery man that hath a good corage
Must louer be thys wold I that ye knew 40
Who lounth wele all vertu will hym sew
Wherfor I rede and counsail yow expresse
As for thys mater take non heuynesse

7

These clerkys wyse ye say were brought full lowe
And mad full tame for alle thair sotelte
Now am I glad yt shall ryght wele be know 45
That loue ys of so grete autoryte
Wherfor I lat yow wyt as semeth me
It is your part in euery maner wyse
Of trew louers to forther the *seruyse*

8

And of women ye say ryght as ye lyst 50
That trouth in hem may but awhile endure
And counsail eke that men shuld hem not tryst
And how they be vnstedfast of nature
What causeth this for euery creature
That ys gilty and knowyth thaym self coulpyable 55
Demyth alle other thair case semblable

9

And be your bokys I put case that ye knewe
Mych of this mater which that ye haue meuyd
Yit god defende that euery thing were trew
That clerkes wryte for then myght thys be preuyd 60
That ye haue sayd which wyll not be byleuyd
I late yow wyt for trysteth verely
In your conseyt yt is an eresey

10

A fye for schame O thou envyous man
 Thyнк whens thou came and whider to rapayr
 Hastow not sayd eke that these women can
 Laugh and loue nat parde yt is not fair
 Thy corrupt speche enfecyth alle the air
 Knoke on thy brest repent now and euer
 Ayen therwyth and say thou saydyst yt neuer

11

Thyнк fully this and hold yt for no fable
 That fayth in women hath his dwellyng place
 ffor out of her cam nought that was vnable
 Saf man that can not well say in no place
 O thou vnhappy man go hyde thy face
 The court ys set thy falshed is tryed
 Wythdraw I rede for now thou art aspyed

12

If thou be wyse yit do this after me
 Be not to hasty com not in presence
 Lat thyn attourney sew and speke for the
 Loke yf he can escuse thy neeglygence
 And forther more yit must thou recompence
 ffor alle that euer thou hast sayde byfore
 Haue mynde of this for now I wryte no more.

In lines 3 and 30 the ms. reads *os* instead of *as* a common trick with the Fairfax scribe. In line 5 the ms. reads *the* instead of *ye*, and in line 6 *thais* instead of *this*. In line 14 *to* is omitted. In line 58 the ms. reads *myned* instead of *meuyd*, and in 65 *thom* instead of *thou*. Line 66 reads *Hastow thou not*—etc. Lines 79, 80, 81 are in the ms. arranged 80, 81, 79, with scribal marks for transposition.

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A NOTE ON CHAUCER'S PRONUNCIATION OF *ai*, *ay*, *ei*, *ey*

Scholars now generally hold that Chaucer identified the diphthongs *ai*, *ay*, *ei*, *ey*, and gave them the sound of, approximately, *ei*. Jespersen, in his *Modern English Grammar*, even states as a fact that the Middle English diphthong had the value of *æi*. But no one has adduced adequate proof that his theory is reasonable; and no one, so far as I am aware, has adequately discussed Chaucer's pronunciation from the derivative or Old

English dialect point of view. This note, therefore, though obvious, may perhaps be justified.

By classifying the rime-words, and referring to the rime-indexes, any one can see that Chaucer made no distinction between *ay*, *ai*, *ei*, *ey*, whatever the source; and he must, therefore, have given them almost the same pronunciation. This can be established as *ei* or closer, if we grant, not unreasonably, the following premises: first, that the Old English signs, *æ*, *e*, *ē*, stood for the vowel sounds we now find in *man*, *met*, and N. H. G. *Reh*, respectively; second, that when a vowel had started on a cycle of change, it developed normally in this cyclic direction, though of course with different velocities in different districts, *e. g.*, that *æz* > *æj* > *æi* > *ei* > *ei*, rather than that, as Ellis, Skeat, and Sweet, seem to assume, *æz* > *æj* > *ai* (= *aye*, *aye*, *sir*!) > *ai* > *æi* > etc.; third, that Chaucer derived his words, except when there is proof otherwise, through the medium of the Mercian dialect. So I should prefer to take *seyde* as coming from Merc. *segde* rather than W. S. *sægde*, and *teyd* as from Kent. *teid* or *tēz(e)d* rather than W. S. *tyzed*.

The following words, therefore, beginning in Mercian with the sound *ǣz*, must have had in Chaucer's works the sound *ei*; or even a closer one, for *ǣ* would tend to become closer as *z* > *j* > *i*. The latter view finds support in the general tendency of English vowels to become higher (and closer), a tendency which Jespersen treats fully in his *Mod. Eng. Grammar*. The words I refer to as coming from Merc. words having *-eg-* are: *day*, *lay*, *may*, *ey*; *nayl*, *sayd*, *slayn*, *ayeyn* and *ageyn*, *brayn*, *hail*, *breyde*, *mayde*, *tayl*, *fain*, *fair*, *naille*.

With the preceding words should be taken this class of words, which had a diphthong that must by derivation have been closer than *ei*, for in all the O. E. dialects words of this class were written with *-eg-*, not *æj-*; they are: *ayleth*, *freyne*, *y-lain*, *leith*, *leyd*, *leye*, *pley*, *pleye*, *reyn*, *reyne*, *sail*, *seyle*, *seye*, *y-seyn*, *seyne*, *way*.

Chaucer undoubtedly gave the following also a close sound, since they were strongly palatalized in Old English, and were soon after Chaucer's time close diphthongs, from the influence of the following *c* or *ŋ*. These are: *bleynt*, *dreynte*, *queynt*, and *yqueynt*, *ymeynd*, *yspreynd*.